DOCUMENT RESUME

ED 239 210 CS 007 388

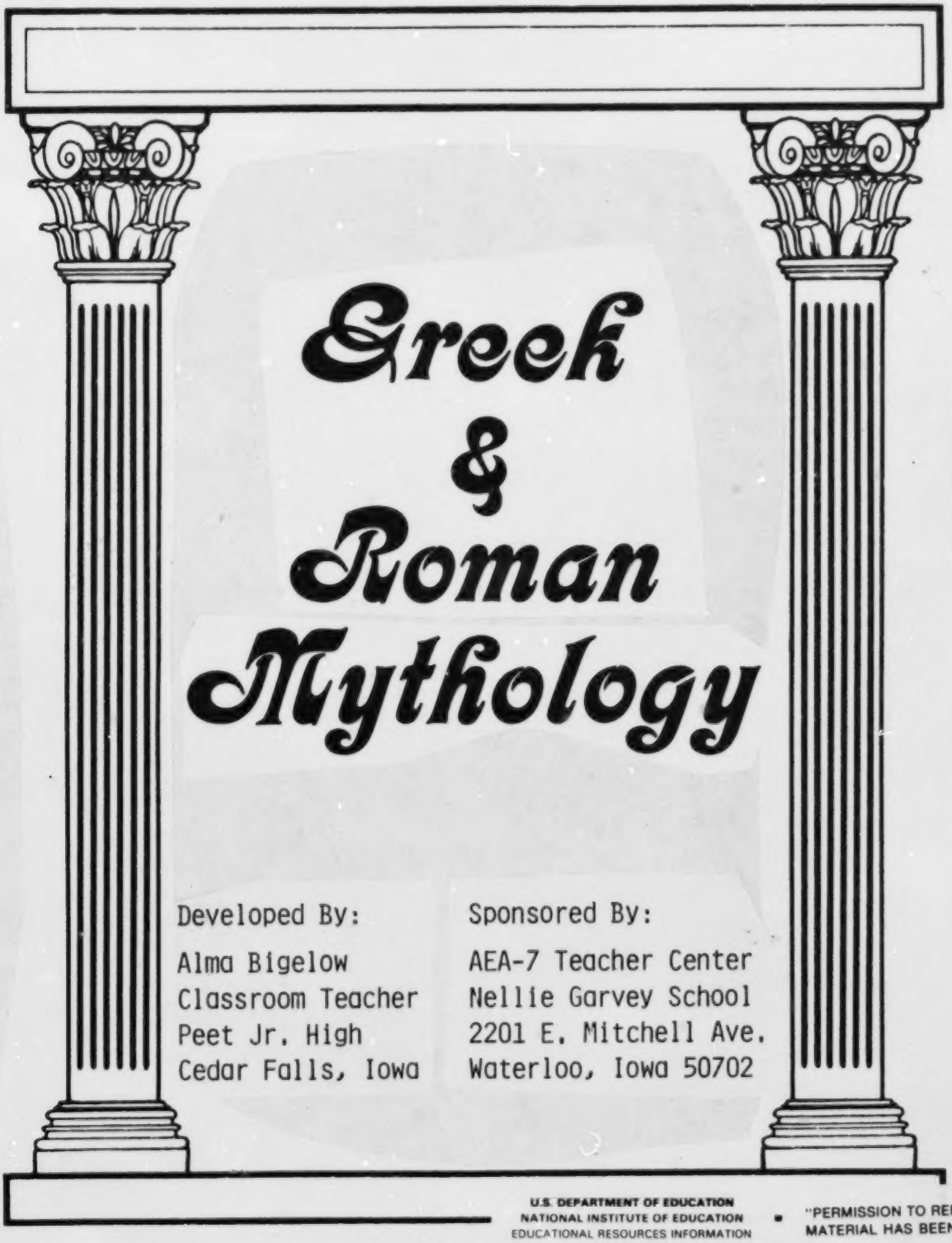
AUTHOR	Bigelow, Alma
TITLE	Greek & Roman Mythology.
INSTITUTION	Area Education Agency 7, Cedar Falls, IA.
PUB DATE	[80]
NOTE	44p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	Assignments; Behavioral Objectives; Books; Course Content; *Etymology; Grade 8; Instructional Materials; Junior High Schools; Learning Activities; *Mythology; Resource Materials; Spelling Instruction; Teaching Methods; Units of Study; *Word Lists; Writing (Composition)
IDENTIFIERS	PF Project

ABSTRACT

Activities and background information on Greek and Roman mythology are presented. The unit is designed for eighth graders, but many of the activities can be modified for other grade levels. The unit includes: (1) a content outline; (2) a list of instructional materials including suggested textbooks, teacher-prepared materials, and resource materials; (3) lists of teaching suggestions and learning activities; (4) instructional performance objectives; and (5) student materials. The student materials include: an assignment sheet which lists required and optional assignments and the point values allotted to each; an essay which discusses the purpose and background of mythology; a worksheet on gods and words that have been derived from their names; an answer key to the worksheet; spelling lists of words that have been derived from Greek; a film worksheet; guidelines for writing a puppet play and for writing a myth; a list of possible areas for research; Greek and Latin words and phrases; an activity on matching gods with their domains; and a bibliography which lists 72 mythology books, six mythology reference books, and 10 books on the Olympics. This document is part of a collection of materials from the Iowa Area Education Agency 7 Teacher Center project. (DC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED239210



Greek & Roman Mythology

Developed By:

Alma Bigelow
Classroom Teacher
Peet Jr. High
Cedar Falls, Iowa

Sponsored By:

AEA-7 Teacher Center
Nellie Garvey School
2201 E. Mitchell Ave.
Waterloo, Iowa 50702

CS007388

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

✓ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

• "PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Ronald Dickinson

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

AREA EDUCATION AGENCY 7

Cedar Falls, Iowa

Document title: Greek and Roman Mythology

Author(s): Alma Bigelow

Developed with funds provided by a federal Teacher Center grant contract under the provisions of the Higher Education Act of 1965.

AEA 7 Teacher Center
Waterloo, Iowa
Sept. 15, 1978 to Aug. 15, 1983

Teacher Center Policy Board Chair - Doris Mauer
Teacher Center Director - Diane Gibson, Ed. D.

Ronald Dickinson, Ed. D.- Chief Administrator, AEA 7

GREEK AND ROMAN MYTHOLOGY CAN BE FUN!

Alma Bigelow
Peet Jr. High

This unit is designed for eighth graders, but many activities can be modified for various grade levels. It is my purpose to share guidelines for activities to make this study enjoyable and creative. It is important to provide students with basic background knowledge through using media and reading myths before some of the exploratory projects are pursued.

Greek and Roman Mythology Unit (Five Weeks)

(Eighth Grade)

I. Content Outline

A. Overview

1. To infer ideas about a people from knowledge of their literature.
2. To recognize English words derived from the names of places and characters in Greek Mythology.
3. To follow the incidents of the plot in a long legend and to understand how peripheral legends are interwoven into the pattern of the plot.
4. To determine the tone of the selection.
5. To relate the vocabulary of the world around us to mythology in the areas of advertising, drama, art, and music.
6. To provide an opportunity for the student to express artistically what he/she has gleaned in the unit study.
7. To understand historical background of Ancient Greece.
8. To be aware of Ancient Greek philosophical ideas which are still concerns in the "'80's".
9. To provide a variety of activities to stimulate the student's own mythic imagination.
10. To explore the changing concept of the hero, fictional and real.
11. To encourage students to continue their exploration of Greek and Roman mythology and the history of Greece and Rome.
12. To understand how myths served to explain natural phenomena and geographical names.
13. To show how myths were devised to teach lessons.
14. To illustrate the Greek concept of heroism.
15. To illustrate how the Greeks used symbolism.

B. Work Packet

1. Reading and comprehending specific myths for common, basic background of understanding.
2. Understanding and applying new vocabulary.

C. Gods, Heroes and Men of Ancient Greece by W.H.D. Rouse reading, test, quiz show, and development of puppet theater presentation.

D. Writing activities

E. Research skills developed

F. Language heritage

II. Materials for Instruction

A. Suggested texts (Others may be adopted.)

1. Counterpoint, by Scott, Foresman, pages 418-65; (for more advanced readers)
2. Gods, Heroes and Men of Ancient Greece by W.H.D. Rouse

or

Mythology by Edith Hamilton

3. Mythology, Heroes Old and New by Edward Zazorski and Nelson Baker
4. The Greek Gods by Bernard Evslin, Dorothy Evslin, Ned Hoopes (lower level readers)
5. Heroes & Monsters of Greek Myth by Bernard Evslin, Dorothy Evslin, Ned Hoppes (lower level readers)
6. Myths and Folk Tales Around the World by Robert R. Potter, H. Alan Robinson

B. Teacher prepared materials

1. Work packet or activities for common informational background
2. Option guidelines and examples of each
3. Student Unit Assignment Sheets
4. "What is Mythology" explanatory reading
5. "There's Magic in Mythology" reading
6. Puppet samples
7. Original myth guidelines and examples
8. Worksheets
9. Materials for teaching notetaking
10. Greek words for spelling
11. Suggested topics for research
12. Puppet theater stage

C. Resource Materials

1. Mythology book collection - see attached suggestions
2. Gods, Heroes and Men of Ancient Greece Literature Test/ Objective; Essay Literature Test; The Perfection Form Co., Logan, Iowa

3. Sound filmstrips

   a. "What's Going on Here?" EMC Corporation, 180 E. 6th St., St. Paul, Minn. 55101

   b. "Greek Mythology," Coronet Films, 65 E. South Water St., Chicago, Illinois 60601

   c. "Mythology Today," The Learning Seed Co., 145 Brentwood Drive, Palatine, Illinois 60067

   d. "Myths & Legends of Ancient Greece," Educational Audio Visual Inc., Pleasantville, New York 10570

   e. "History Through Art and Architecture," Alarion Press, P.O. Box 1882, Boulder Colorado 80306

   f. "Greek and Roman Mythology," Pomfret House, Pomfret Center, Ct. 06259

   g. "Our Literary Heritage," Educational Dimensions (1970), Box 126, Stanford, Ct. 06904

   h. "Mythology: Gods and Goddesses" (1978), Guidance Associates, Communications Park, Box 300, White Plains, New York 10602

4. Area VII Media

   a. Films

      (1) #2907 Mythology of Greece and Rome
      (2) #1842 Sisyphus
      (3) #3269 The Greeks in Search of Meaning

   b. Filmstrips

      (1) #6720 European Mythology
      (2) #6131 Mythology is Alive and Well
      (3) #6483 Myths and Legends - Mirrors of Manking (slides)
      (4) #6395 Myths - The Timeless Tales (Egyptian, Greek, Roman, Hindu, American, Indian)
      (5) #6288 Splendor From Olympus - About Greek Mythology

   c. Books/Cassettes

      (1) #8582 Jason and the Goldon Fleece
      (2) #8584 Pegasus, the Winged Horse
      (3) #8583 Perseus and Medusa
      (4) #8581 Theseus and Minotour

III. Teaching and Learning Activities

   A. Teacher oriented

      1. Introduce and explain unit format using the printed unit assignment guideline.

2. Prepare bulletin boards displaying intriguing information and pictures.
3. Show filmstrips and films and lead discussions.
4. Provide explanatory background for some myths and activities.
5. Distribute and explain activities and options.
6. Present guidelines for activities and share examples for assignments.
7. Organize activities and guide students to complete activities successfully and on time.
8. Introduce and guide through steps of a research report.

B. Student oriented

1. Read assigned myths and complete accompanying activities.
2. Participate in group discussions.
3. Read Gods, Heroes and Men of Ancient Greece or Mythology by Edith Hamilton and develop 20 questions for Oracles Quiz Show.
4. Transpose a modern day cartoon to ancient Greek or Roman caption and characters.
5. Design a paper T-shirt representing a favorite god, goddess, or hero.
6. Finish "From Myths Come Many Words" activity or create a poster relating unit vocabulary to modern life.
7. Write a travelogue for Athens or develop a comic book of a Greek or Roman myth you have read.
8. Watch filmstrips, films.
9. Discuss myths and materials from films and filmstrips.
10. Read numerous myths.
11. Complete pre-test, post-test of Greek spelling tests.
12. Organize, write, and present a 5-7 minute puppet theater presentation.
13. Create a myth relating something that occurs in nature.
14. Identify the twelve most important gods of Olympus by Greek and Roman names and recognize their domains.
15. Complete "Words from Greek & Roman History."
16. Complete notetaking activities on given materials; large group activity.
17. Complete notetaking on approved controlling idea for 2-3 page research report.

18. Write a 2-3 page research report from notecards.
19. Participate in Greek cuisine day.
20. Write original poetry about mythology or create a colored, artistic illustration relating to the Mythology Unit.

IV. Instructional Performance Objectives

A. Knowledge

1. The student will relate the vocabulary of the world around him to mythology to the satisfaction of the teacher.
2. The student will infer ideas about a people from knowledge of their literature with 85% participation.
3. The student will see parallels and resemblances between the heroes of ancient Greece and their modern descendants with 95% participation.
4. The advanced student will develop awareness of literary heritage to the satisfaction of the teacher.

B. Process

1. The student will complete written assignments with 95% participation.
2. Given the work packet or worksheets, the student will complete with 95% accuracy - advanced, (after corrections).
3. The student will complete the open book test about Gods, Heroes and Men of Ancient Greece with 75% proficiency.
4. The student will design a T-shirt from ancient Greek times with 100% participation.
5. The student will complete a puppet theater presentation with 100% participation.
6. The student will create a myth with 100% participation.
7. The student will complete Greek spelling tests with 100% participation.
8. The student will observe and discuss films and filmstrips with 100% participation.

Name _____

Period _____

MYTHOLOGY

I. Required

A. Read the mythology unit in Counterpoint, pp. 418-465.

B. Complete mythology packet.

C. Read God's, Heroes and Men of Ancient Greece by Rouse. An open book test will be given.

D. Compose twenty questions on the above book. These questions will be used for a television quiz program, Oracles.

12 pts. E. Transpose a cartoon from a magazine or newspaper to be Greek or Roman in the characters and the caption also. Grade ____

15 pts. F. Design a T-shirt from Ancient Greek times. It must be done in color on art paper. It should include an ancient Greek god or goddess or hero. Grade ____

25 pts. G. Puppet Theater - Select a Greek or Roman myth from Gods, Heroes, and Men of Ancient Greece as a basis to produce a 5-7 minute puppet play. An ink manuscript must be submitted to the teacher before the production. You may work with one other student in your class or produce this alone. Watching these productions should serve as a review of the book.

1. Myth selection due _____
2. Manuscript due _____
3. Puppets due _____

Grade ____

20 pts. H. Compose a myth explaining the existence of some natural phenomena. Submit rough draft and final copy. (1-2 pages) Be sure you are specific with the setting (time, place) - not "once upon a time." Grade ____

Creating a myth about something that occurs in nature.

1. A myth usually answers several of these questions about a natural phenomena.
   a. What is the natural phenomena?
   b. How was this natural phenomena created?
   c. Why was this natural phenomena created?
   d. Who (gods or goddesses, or mortals) was involved in creating this phenomena?
   e. When did the myth take place?

*Due to copyright restrictions the cartoon on this page was removed from this document prior to its being submitted to the ERIC Document Reproduction Service.

over

Mythology - con't.

2. Create a myth which explains one of these things found in nature. Be sure your myth answers several or all of the questions in #1. Possible subjects for your myth:

1. floods
2. dandelions
3. the stages of the moon
4. snow
5. rain
6. geese migration in "V" pattern
7. stars
8. tornadoes
9. evergreens are always green
10. clouds
11. earthquake
12. meteors
13. accidents
14. fog
15. hail
16. snow melting
17. trees changing colors
18. mold on slice of bread
19. sour milk

15 pts.
20 pts. I. Select one of two articles about ancient Greece to complete note taking activities in preparation for writing a brief report. Grade _____

15 pts. II. Choose one of these options.

A. Write a one-page travelogue for Athens.
B. Write one page of original poetry about mythology.
C. Create a colored artistic illustration of some Ancient Greek or Roman myth or develop a comic book of a Greek or Roman myth you have read. Grade _____

12 pts. III. Choose one of these options.

A. Create a poster relating unit vocabulary to modern life. (minimum of 12 examples)
B. Complete the worksheet "From Myths Come Many Words". Grade _____

John Dyson

The Parthenon, the most famous of ancient monuments in Athens, was dedicated to Athena, the virgin goddess; its name is derived from *parthenos*, "virgin."

What is Greek Mythology?

Myths are grown-up fairy tales where dazzling gods drive through the heavens in winged chariots and play games with the helpless humans below. In mythology, gods are the reasons for rain and the causes of thunder. Angry gods send storms at sea, playful gods cause loves and wars. To meet the gods of mythology is to share the dreams of the ancients, to understand their ideas, their fears, and their fun.

No one knows how myths began. They were probably created when people began to wonder. Who makes rain? What is sun? Why is thunder? There were no scientists to answer these questions, so the people answered them in their own way...the gods. For the Greeks, Poseidon ruled the seas and Apollo was in charge of the sun. The Norse god caused thunder.

Whenever something horrible happened, it was the fault of the gods. When good times came, the gods were thanked. People created gods, when something seemed strange or unexplainable. Every time a new god was created, he was given a personality. Some gods were good, some were bad, some were jealous. The stories of the gods were told over and over again. The more they were told, the more complicated and numerous they became.

As the years passed, mythology became more than just answers to questions. It became literature and thought. Not only do we have stories about what is caused by the gods, but we also have tales of what happens in the world of the gods, tales that tell what happens when the gods visit our world, and myths that were created not to explain, but simply to entertain.

This was written by a famous and well known mythology author, Sally Benson.

What is Greek Mythology?

Greek Mythology is the name given to the fables, legends, and tales told and written by the ancient Greeks. Greek Mythology can be divided into three groups.

The first of these is called the myth proper. The legends in this group try to explain problems that the Greeks, who didn't have modern scientific knowledge could not explain in any other way. Some of the myths explained how the world came to be, the origin of man and animals, and the growth of customs and religion.

The second group includes historical tales about wars and heroes. These stories are usually based on something that really happened. The poet, Homer tells about the Trojan War as an example.

The third type is adventure stories told for amusement only, such as the tale of Atlanta and the golden apples.

The myths explaining things deal mainly with gods and other superhuman beings. The Greeks believed that action of the gods caused the events of nature. For example, many thought that the creation of the world was caused by Gaea (Mother Earth) rising from a shadowy area called Chaos. Baea gave birth to Uranus, or Heaven, while she slept. Then Uranus showered down rain on Gaea. The Greeks believed that this rain led to the creation of the first grass, flowers, trees, animals, rivers, and oceans. Another myth explained lightening and thunder as the actions of Zeus hurling his thunderbolts in anger.

The most important of the gods and goddesses (with their Roman names) were Zeus (Jupiter), Here (Juno), Poseidon (Neptune), Athena (Minerya), Apollo, Artemis (Diana), Aphrodite (Venus), Hades (Pluto), Ares (Mars), Hephaestus (Vulcan), Hestia (Vista) Demeter (Ceres), and Hermes (Mercury).

The Greeks were the first people to believe that god and goddesses had the forms of men and women. The gods of earlier peoples, such as the Egyptians and Babylonians, did not resemble human beings.

The ancient Greeks borrowed much of their mythology from other people of the ancient world. Such countries and civilizations as Egypt, Crete, Babylonia, and Palestine contributed to the Greek myths. The Greeks in turn passed down much of their mythology to the Romans.

The Golden Home and High School Encyclopedia, VIII, pg. 1113, Greek Mythology.

"There's Magic in Mythology"

Ancient myths still stir in the minds of men because they reflect the ways of human nature and touch upon the concerns that have always confronted humanity. They also shed light upon and provide fresh perspectives for man's understanding of himself and his relationship to an intricate universe.

Several scholars of our own day have come to view man as a mythmaker. Man, they say, bends intelligence and uses his imagination to develop symbols that answer his persistent questions, make his universe more understandable, provide him with a value system, and satisfy his needs for ritual. According to this view, myths hold the key to understanding basic human aspirations. Man without myths is rudderless and confused.

But even without such profound thoughts about its importance in our lives, the world of mythology would be difficult to avoid, for its stories and characters have influenced our culture. We find myth-oriented references throughout our language. Mythological symbols appear in such diverse fields as poetry and space probes, modern advertising and science. We speak of tantalizing foods or titanic struggles; cosmic rays and chaotic situations; a mercurial personality, marital music, and amazing facts. People tell of "having the Midas touch," of "opening a Pandora's box."

Almost every beachfront community boasts a Neptune Street or Triton Avenue. Mercury has been chosen as the name of a popular automobile; Ajax is a brand name for a strong cleanser. Apollo, once revered as a Greek sun god, has lent his name to America's famous moon proble program. Gemini, another space program, derives its name from a constellation myth. Venus, Uranus, Jupiter, Mars, Pluto, and Saturn, planets in our solar system, derived their names from Roman gods.

The days of our week, from Tuesday through Friday, are derived from the names of Norse gods and goddesses, Tiu, Woden, Thor, and Drizza. Saturday honors the ancient Roman god Saturn. The months January and March have roots in the names of Janus, the Roman god of beginnings, and Mars, the Roman god of war.

Today's chemist, familiar with such elements as plutonium, uranium, mercury, titanium, and promethius, may be unaware of the relationship between the properties of these elements and the mythological characters whose names they bear.

The caduceus, symbol of the American Medical Association, has mythological roots as does the winged horse which serves as a standard for a well known gasoline.

Musicians, artists, and writers have filled our culture with works that depict and honor ancient gods.

No doubt about it, mythology is alive and well in the twentieth century. Pervasive indeed is its influence on our culture.

Mythology is an old way of looking at life.

Myths answered the religious, aesthetic, and educational needs of mankind at the dawn of civilization.

The first stage in mythological development is known as animism, the belief that natural objects were inhabited by spirits that protected these objects and therefore made them sacred. From animism, myths moved toward anthropomorpluism, a tendency to clothe the powers of nature with the form and characteristics of man. Gods and goddesses were, in a sense, supermen and superwomen. They possessed human forms and thus could be clearly pictured in men's imaginations. Their powers, of course, were far greater than the men who worshipped them, but they exhibited the same emotions --- jealousy, rage, love, compassion --- that man himself experienced.

The ancients believed that every natural force was ruled by a divine power. Major gods ruled the major natural forces and minor divinities ruled lesser natural objects. For example, Apollo directed the sun across the heavens. Ceres made the crops grow. The everchanging face of the sea indicated the varying moods of the sea god Proteus. Ancient shepherds, assured of protection by the nature god Pan, faced their nightlong vigils without fear.

Fountains and streams were considered to be imbued with life because a naiad dwelled there. Each mountain cave was inhabited by a cread; each tree was sacred because it was the home of a dryad.

Nature constantly spoke to man through the gods and goddesses. And man, because he respected nature and was awed by its powers, treated natural things with humble reverence.

If ancient myths seem at first glance to be fanciful or fantastic, it is only because science has long since provided more reasonable answers to some of the riddles the myths once solved.

How does mythology fit in the classroom?

The world of ancient mythology is both strange and familiar to today's students --- strange because it is a world fashioned thousands of years ago and founded upon a system of beliefs which in the light of present-day knowledge, appears to be naive and, at times absurd. But for all its strangeness, the world of mythology is remarkably familiar to us. In them we find rip-roaring adventures, contests of wit and brawn, and tales of mystery and magic, revenge and mercy, lobe and hate, courage and cowardice.

From Myths Come Many Words

With the list of gods and goddesses below, explain concisely what they are most remembered for (1 or 2 sentences) and secondly what word or words have been derived from their names.

1. Example: Arachne: A proud Greek maiden foolish enough to challenge Minerva to a weaving contest. Because of her pride, she was changed in to a spider. (arachnid)

2. Atlas:

3. Ceres:

4. Chaos:

5. Furies:

6. Gaea:

7. Helios:

8. Hydra:

9. Hygeia:

10. Iris:

11. Janus:

12. Labyrinth:

13. Lethe:

14. Mars:

15. Mercury:

16. Midas:

17. Morpheus:

18. Muses:

19. Nox (Nix):

20. Pan:

21. Tantalus:

22. Titans:

23. Typhon:

From Myths Come Many Words (Key)

With the list of gods and goddesses below, explain concisely what they are most remembered for (1 or 2 sentences) and secondly what word or words have been derived from their names.

1. Example: Arachne: A proud Greek maiden foolish enough to challenge Minerva to a weaving contest. Because of her pride, she was changed into a spider. (arachnid)

2. Atlas: A mythical strong man who carried the world on his shoulder. (atlas)

3. Ceres: Roman goddes of grain who was responsible for keeping the earth green and fruitful. (cereal)

4. Chaos: A name for the original state of the universe before creation. All elements were hopelessly mixed together in wild confusion. (chaos, chaotic)

5. Furies: The terrible goddesses of vengeance who punished people for every kind of crime. (fury, furious)

6. Gaea: The ancient Greek goddess of earth. Her name now often appears at the beginning of certain words in the slightly changed form of the prefix geo. (geography, geology)

7. Helios: The ancient Greek god of the sun who was later replaced by Apollo. (helium)

8. Hydra: A many-headed Greek water monster. (Hydrant, dehydrated)

9. Hygeia: The Greek goddess of health. (hygiene)

10. Iris: Greek goddess of rainbows who was associated with the shimmering colors that sometimes fill the sky when the sun comes out after a rainstorm. (iridescent, iris)

11. Janus The Roman god of gateways and doorways, who symbolized the entrance into the beginning of one event and ending of another. (January, janitor)

12. Labyrinth: A dangerous maze built by King Minos. His enemies were sent into the labyrinth from which it was almost impossible to escape. At the center of the labyrinth was the monster Minotaur who destroyed the enemies of Minos. (Labyrinth, labyrinthine)

13. Lethe: One of the three famous rivers of the Greek underworld to which people went after death. One sip caused people to forget what it had been like to be alive. (lethal, lethargic)

14. Mars: The Roman god of war who was associated with the color red because blood and flames were part of war. (Mars, martial, March)

15. Mercury: The Roman god of speed who was famous for the winged sandals and cap that allowed him to move so quickly. (mercury mercurial)

16. Midas: A king who had the power to change all he touched to gold. This blessing became a curse. (The Midas Touch)

17. Morpheus: The Roman god of sleep who had the power to assume any shape he wished in causing human dreams. (metamorphosis)

18. Muses: Daughters of Zeus who inspired men in the creation of poetry, art, music, dance, sciences, and the recording of history. (museum)

19. Nox (Nix): Ancient goddess of night and darkness. (noxious, nocturnal)

20. Pan: The nature god who came to represent all aspects of nature and whose name has come to mean all. (panacea, Pan-American, Pantheon)

21. Pluto: Roman god of the underworld whose home lay deep within the core of the earth where precious diamonds and metals are found. Pluto is often associated with immense wealth as well as with darkness. (plutocracy)

22. Tantalus: A Greek figure allowed to share the nectar of the gods. He abused this privilege by stealing it to share with his human friends. For this sin he was condemned to the underworld where he stood in crystal water that disappeared whenever he tried to drink and under a tree filled with ripe fruit that turned to dust whenever he tried to eat it. (tantalize)

23. Titans: Name given to an ancient race of giants who were overcome by Zeus in a struggle that shook the universe. (titanic)

24. Typhon: The largest of the ancient monsters who was 100 miles high and wide. Zeus, the King of Gods, was forced to fight with and destroy this monster in a battle that shook the entire world. (typhoon)

Mythology Spelling Words

1. hydrophobia
2. hydroelectric
3. phonophobia
4. zoophobia
5. microscope
6. scopophobia
7. autophobia
8. autobiography
9. chronic
10. chronophobia
11. chronology
12. chronometer
13. graphophobia
14. agoraphobia
15. telepathy
16. empathize
17. apathetic
18. pathetic
19. pathological
20. antipathy

HYDROPHOBIA - fear of water, from the Greek "hydor", meaning "water". Hydroelectric power is the power generated by water. A hydrofoil is a winglike shape that will lift boat hulls from the water.

PHONOPHOBIA - fear of sound, from the Greek "phone", meaning "sound". Phonograph literally means "sound writing". Telephone literally means "far sound". (The Greek "tele" means "far off". Thus we have telescope and television.)

ZOOPHOBIA - fear of animals, from the Greek "zoi", meaning "life" or "animals". Zoology is the study of animals.

SCOPOPHOBIA - fear of being seen or looked at, from the Greek "skopein" meaning "to look at". Telescope literally means "far to look". Microscope literally means "small to look".

AUTOPHOBIA - fear of being along, from the Greek "auto" meaning "the self". The automobile is something that will move by itself. An autobiography is a life story written by the person himself.

CHRONOPHOBIA - Fear of time, from the Greek "chronos" meaning "time". A chronometer is a highly accurate clock. A chronology is a list of events as they occurred in a passage of time.

GRAPHOPHOBIA - fear of having to write, from the Greek "graphein" meaning "to write". Phonograph literally means "sound writing". Autograph literally means "self writing." (Note that auto and phono have already been discussed in this section, giving you a chance for some quick reinforcement. As students if they can figure out the literal meaning of geography - "earth writing".)

AGORAPHOBIA - agora means "open space", together it means fear of open space.

ANALYSIS - Gk., a breaking up, separation of whole into parts.

ANTIPATHY - "Anti" equals opposite feeling, natural dislike.

OUR DEEPEST SYMPATHY

In Pardon Me, You're Stepping on My Eyeball, the character Marsh often has our "sympathy". The word sympathy comes from"sym-", alike, and the Greek word pathos (PAHTH-ohss) which means feeling. Use the following prefixes to help you choose the correct word for each sentence: a-, without: em-, in: and tele-, distance. TELEPATHY EMPATHIZE APATHETIC PATHOLOGICAL PATHETIC

1. Arnold never told the truth; he was a _____liar. (caused by disease, related to pathology)
2. His friend Fred could never believe anything that Arnold told him. One day Arnold told Fred that little green men from Mars were sending him messages by _____. (direct communication from one mind to another)
3. Arnold was very excited, but Fred was quite _____. (without emotion)
4. Fred could not _____ with Arnold at all. (share someone else's feelings)
5. "Arnold," said Fred, "you are a sad case. You're really _____. You never tell the truth!" (pitiful, inadequate) "That's a lie!" insisted Arnold.

GREEK WEEK I

1. stenographer - steno (little, narrow) + graphos (write)
2. dinosaur - deinos (terrible) + sauros (lizard)
3. catalogue - data (down) + logos (to list, count)
4. skeleton - skeletos (dried up)
5. planet - planete (wanderer)
6. athlete - athlon (prize, contest)
7. chemistry - khymos (juice)
8. academy - Akademeia, name of a garden near Athens, where Greek philosopher Plato taught his students
9. amphibian - amphi (on both sides)
10. thermometer - therm (heat) + meter (measure)
11. separate - too many eighth graders misspell it
12. drama - Greek word meaning play
13. theater - theatron (a seeing place)
14. comedian (male komos (mirth), ōidos (singer)
15. comedienne (female
16. tragedy - tragoidia (literally goat song)
17. dialogue - dialogos
18. analysis - Gk., a breaking up, separation of whole into parts
19. episode - an incident in a course of events; a part in a tragedy between songs by a chorus. Epeisodios (coming in besides)

BONUS: +3 chrysanthemum - chrysanthemon, literally golden flower

"The Greeks: In Search of Meaning" - film

philosophy

Socrates

Antigone

Lysistrata

1. What did Socrates value most? _____

2. What did Socrates think were the dangers of a democracy? Do you agree?

3. Are there examples in contemporary society which would support Socrates' ideas in #2?

4. Why did Antigone think herself justified in disobeying the laws of Sparta?

5. Is there a higher law than those of one's country?

6. What place did women play in Ancient Greek society?

7. The Commissioner tells Lysistrata that women are inferior. How does she answer him?

   What would you add to her arguments?

8. What belief about happiness did Socrates present?

Puppet Theater

(Using Gods, Heroes and Men of Ancient Greece)

To help you review the Gods, Heroes and Men of Ancient Greece book before the test, each student will create a 5-7 minute Puppet Theater presentation using one of the myths from the above book.

Select three myths you would like to rewrite in a play format. You may work in groups of two if you wish. Tomorrow each student will sign up for one of these myths; however, you should have three selected in case your first choice is chosen before your selection opportunity.

Keep in mind, you will be creating puppets, writing the play, and producing the play. Your written copy of the play (one copy per group) must be submitted by _____. More specific guidelines will be shared tomorrow after the myths have been selected.

Puppet Theater

Using Gods, Heroes and Men of Ancient Greece

Every playwright must recognize the importance of the following six elements:

Element I - Setting - use a picture and words or just words on construction paper.

Element II - Characters - Not every character on your assigned pages needs to be included in your drama.

Element III, Element IV - Conflict and resolution - At the heart of any play is a conflict. This is the problem that the characters must fact to work out in some way. The working out of the conflict keeps the audience interested, makes them wonder what's going to happen next. The resolution of the conflict, how the characters solve their problem, should leave the audience satisfied.

Element V - Dialogue - When you see a play performed, you see people on a stage talking to one another. This is a kind of a trick. The actors only seem to be talking to one another. Actually, they are talking to you in the audience. They are speaking lines of dialogue, invented by the writer of the play, that tell you certain things about the story. What kind of things? What does dialogue do?

The dialogue of a play must supply the audience (1) with any background information it needs to understand the actions of the characters, (2) It must make clear what the conflict is, and (3) It must reveal what kind of person each character is.

Here are two writers using dialogue to reveal character. The first writer reveals what his main character is like by having someone else describe him. This description is taken from the play "A Man for All Seasons."

Matthew: (Referring to Rich who has given him a grudging small tip.) -- That one'll come to nothing. My master Thomas More would give anything to anyone. Some say that's good and some say that's bad, but I say he can't help it -- and that's bad...because some day someone's going to ask him for something that he wants to keep; and he'll be out of practice.

The second writer has the character talk about herself. This dialogue is taken from the play "A Raisin in the Sun".

Beneatha:...When I was very small...we used to take our sleds out in the wintertime and the only hills we had were the ice-covered stone steps of some houses down the street. And we used to fill them in with snow and make them smooth and slide down them all day...and it was very dangerous you know...far too steep...and sure enough a kid named Rufus came down too fast and hit the sidewald,,,and we saw his face just plit open right there in front of us... But the ambulance came and they took him to the hospital and they fixed the broken bones and they sewed it all up...and the next time I saw Rufus he just had a little line down the middle of his face..I never got over that...

Element VI - Stage directions - Another way a writer of plays has of indicating meaning to an audience is through stage directions. These are simply instructions to the actors. They tell the actors how to speak certain lines and which movements to make. Notice the stage directions--the lines in parentheses--in the following speech. What do they tell you about the ways the character is feeling as she talks?

Mama: (Looking up at the words "rat trap" and then looking around and leaning back and sighing--in a suddenly reflective mood--) "Rat Trap"--yes, that's all it is. (Smiling.) I remember just as well as the day me and Big Walter moved in here. Hadn't been married but two weeks and wasn't planning on living here no more than a year. (She shakes her head at the dissolved dream.) We was going to set away, little by little, don't you know, and buy a little place out in Morgan Park. We had even picked out the house. (Chuckling a little.) Looks right dumpy today. But Lord, child, you should know all the dreams I had 'bout buying that house and fixing it up and making me a little garden in the back --(She waits and stops smiling.) And didn't none of it happen. (Dropping her hands in a futile gesture.)

Element I - Setting, ex. Mt. Caucausus

My setting will be

Element II - Characters, ex. Heracles, Prometheus and vulture

My characters will be

Element III - Conflict, ex. how to set Prometheus free.

My conflict will be

Element IV - Resolution, ex., there are two possible ways to set Prometheus free: (a) procure Zeus' favor again, (b) ask Hephaestus to make a nail puller.

My resolution will be

Element V - Dialogue to reveal 3 things.
a. background - have Prometheus tell how it happened
b. conflict - have Heracles ask if he will ever be free again
c. characterization - Heracles - humble hero, Prometheus - complainer who has lost his greatness.

I will reveal these 3 things with dialogue:

a. background -

b. conflict -

c. characterization -

Element VI - Stage directions - emotions must be revealed through gestures. Heracles--hardly any movement, strong, quiet, and calm "stereotype" hero, Prometheus--exaggerated head and hand movements to show his frustration and agony.

I will reveal my characters by these movements:

NATURE MYTH Name_____

You are to write a nature myth that explains how or why something happens in nature. Your writing assignment is divided into two parts.

Part I: Fact Sheet

You will need to create your own god or goddesses and choose a nature phenomenon for this writing assignment. Answer each question below. You will use these facts later in writing your nature myth.

1. Name of your god or goddess

2. Why she or he was given this name

3. What she or he is in charge of

4. His or her symbol (Draw a picture of the symbol. What does it stand for?)

5. What does your god or goddess look like? List information on face, body, clothing, special decoration.

6. List the special powers or abilities possessed by your god or goddess.

7. Select a subject for your nature myth. Choose one of those listed below or write in a subject of your own.

How Volcanoes Were Created	Floods	Earthquakes
How Clouds were Created	Dandelions	Meteors
Why We Have Mountains	Snow	Sour Milk
Why We Have Oceans	Rain	Hail
Why We Have Dew	Stars	Snow Melting
The Creation of Icebergs	Tornadoes	
Phases of the Moon	Fog	
Why Evergreens are Always Green		
Geese Migration in "V" Pattern		

Natural Phenomenon of my choice: _____

8. A myth usually answers several of these questions about a natural phenomena.

   a. What is the natural phenomena?

   b. How was this natural phenomena created?

   c. Why was this natural phenomena created?

   d. Who (gods or goddesses, or mortals) was involved in creating this phenomena?

   e. When did the myth take place.

Part II: Writing the Myth

Your nature myth will contain two or more paragraphs (about one page total). Use information from Part I to tell about your god or goddess in the first paragraph. In the following paragraphs explain how your god or goddess was involved in creating the natural phenomonon you chose. Your myth can open in many ways, but try to capture your reader's interest with the opening sentence. For example, "Once, Hecco, goddess of light, was resting by a river, saddened by the loss of her only daughter."

Remember: Write your rough draft in pencil, final copy in ink.

The Iliad

By Kenneth Rexroth

The best-qualified critics have always agreed that the first work of Western European literature has remained incomparably the greatest. In itself this is a revelation of the nature of the human mind and of the role of works of art. This is a popular judgment as well as a critical one. Today, over 2,500 years old, Homer competes successfully with current best-sellers, detective stories, and the most sensational and topical nonfiction.

Modern Americans may be the heirs of Western civilization, but all the elements of that civilization have changed drastically since Homer's day. The office worker who reads Homer on the subway bears little superficial resemblance either to Homer's characters or to his audience. Why should two long poems about the life of barbaric Greece have so great an appeal?

It was the fashion in the nineteenth century to deny the existence of Homer and to break up the Odyssey and Iliad into collections of folk ballads. Nothing disproves those theories more than this public reception. The Iliad and the Odyssey have been read by such a vast diversity of men because, as unitary works of art, they deal with universal experience with unsurpassed depth, breadth, and intensity. Each poem shows the powerful insight and organization that comes from the artistic craft of a complete person.

Men have argued about the Iliad for so long and raised so many side issues that it is easy for a critic to forget that it is formally a tragedy, saturated with a tragic sense of life and constructed with the inevitability of the tragedies of Orestes or Macbeth. It is a double tragedy -- of Achilles and the Greeks, and of Hector and the Trojans, each reinforcing the other. To modern taste, the heroes are not the Greeks, who are protrayed as quarreling members of a warrior band, but the Trojans, men of family united in the community of the city-state.

Homer, like most later writers of epic -- Tuetonic, Irish, or Icelandic -- portrays heroic valor as fundamentally destructive, not just of social order but of humane community. The Greeks are doomed by their characteristic virtues. Achilles sulks in his tent. Agamemnon has stolen his girl. The Greek camp is beset with a disorder that wastes all good things. Underlying disorder is violence. Violence is not approved of in itself by the Greeks, but all the vlaues they most admire -- the nobility, pride and power, glamor and strength of barbaric chieftains -- flourish only in the context of violence and must be fed by it continuously. Failure of these values provokes shame, the opposite of the assumption of responsibility, and shame provokes disaster.

On the other side of the wall the Trojans go their orderly and dignified ways. None of them approves of the crime of Paris but he is a member of the family of the King of Troy and the citizens of Troy are members one of another. So they assume his guilt in an

act of collective responsibility. When the Greeks arrived before the walls of Troy, the Trojans could have thrown Paris and Helen out of the city. The invaders would have gone their way. When the Iliad opens, the Greeks have been fighting for ten years and are worn out with the moral attrition of war, while the Trojans have grown ever closer together in the consciousness of doom. "Our lot is best, to fight for our country," says Hector, and Homer implies a contrast with the Greeks who are fighting for themselves, each for his own valor and pride.

Greeks and Trojans are not the only protagonists of this tragedy. There is another community -- the gods of Olympus. In the vast literature of Homeric criticism, I have never read a mention of what kind of community this was, of where in Homer's day he could have found an earthly parallel to such a group of people. The court of Zeus is precisely a court, like those to be found in the great empires of the ancient Near East, in Egypt, Babylon, or Persia. After Homer, for a few hundred years, greek society strove to rise above the tyrant and the court of the tyrant. The Greeks of the classical period looked on the rulers of Persia or Egypt and their provincial imitators in the Greek world as at once frivolous and dangerous, because, in Greek opinion, they were motivated not by the moral consensus of a responsible community but by the whims of what today we would call a collection of celebrities.

Homer contrasts the societies of the Greeks, the Trojans, and the Olympian gods as the tree forms of political association that prevailed in the Heroic Age (a time that in fact, 400 years before, must have seemed almost a remote to him as his age does to us), namely the barbaric war band, the ancient, pre-Greek city-state, and theimperial court. He also contrasts men and gods as two disparate orders of being. The gods may behave like painted and perfumed courtiers of the Persian King of Kings, but they function also as conceptual forms of the forces of nature and of the forces that operate within the human personality on nonhuman levels. In this role, too, the tragedy of the Iliad reveals them as frivolous, dangerous, and unpredictable.

True, Homer speaks worshipfully at times of the gods, and especially of Zeus, but in terms of standardized flattery, empty of moral content. For Homer, utterly unlike the Jew or Moslem or Christian, the supernatural is devoid of value altogether. Value arises only in the relations of men. He contrasts two different systems of relationships, the epic chivalry of the Heroic Age war band of the Greeks, and the Trojan community of mutual respect and responsibility. The conflicts and resolutions and tragedies that beset the interactions of these human beings are all the good and evil there is in the Iliad. The gods contribute only chance, fate, doom, as amoral as so many roulette wheels.

Homer has been read for almost 3,000 years, and is read today by millions, because he protrayed men in the night-bound world of insenate circumstance as being each man to his fellow the only light there is, and all men to each other as the source of the only principle of order. This, says Homer, is the human condition. Our of it in the Iliad he constructed a dramatic architecture of a cogency never to be surpassed.

Each time I put down the Iliad, after reading it again in some new translation, or after reading once more the somber splender of the Greek, I am convinced, as one is convinced by the experiences of a lifetime, that somehow, in a way beyond the visions of artistry, I have been face to face with the meaning of existence. Other works of literature give this insight, but none so powerfully, so uncontaminated by evasion or subterfuge. If the art of poetry is a symbolic criticism of value, the Iliad is the paramount classic of that art. Its purity, simplicity, definition, and impact reveal life and expose it to irrevocable judgment, with finality, and the beginning of European literature.

Possible Resource Areas

1. Peloponnesian War
2. Persian Wars
3. Thycydides - historian
4. Marathon - Greek defeat
5. Thermopylae - pantoon
6. Slaamis - naval battle against Persians
7. Aeschylus - dramatist
8. Aristophanes - dramatist
9. Alexander - general
10. Philip - general
11. Herodotus - historian
12. Sophocles - dramatist
13. Greek Literature (see topics)
14. Hoplite warriors
15. Life in Sparta
16. Levels of Troy
17. Minos' Palace
18. Pericles
19. Plato
20. Aristotle
21. Hippocrates
22. Euclid - geometry
23. Euripedes - dramatist
24. Famous tragedies - Antigone, Oedipus Rex, Electra
25. Architecture - Doric, Ionic, Corinthian
    Temples - Parthenon
26. Phidias - sculptor
27. Myron - sculpton
28. Praxiteles - sculptor
29. Slavery
30. Ideas in Greek art
31. The Trojan Women - play
32. Greek theaters
33. Forms of Greek poetry - lyric, ellegy
34. Greek epics

35. Hippocrates of Cos
36. Anaximander - biology
37. Weapons
38. Armor
39. Greek soldiers
40. Age of Pericles
41. Solon - government
42. Three classes in Spartan society
43. Structure of the Greek city
44. Greek religion
45. Holidays of the Romans
46. The Olympics
47. Women in Ancient Greece
48. Women of Ancient Rome
49. Education of Ancient Roman Boys and Girls
50. Education of Ancient Greece
51. Ancient Roman or Greek Marriages
52. Aristotle and God
53. Dress of Ancient Greeks
54. Dress of Ancient Romans
55. The Parthenon
56. Government Structure
57. Ancient Roman Houses
58. Ancient Greek Houses
59. Ancient Greek Instruments of Music

WORDS FROM GREEK & ROMAN HISTORY

The following are two words which Greek culture and history have contributed to the English language. With the help of a dictionary and encyclopedia, identify the persons or places they represent and write their current meanings.

1. marathon _____

_____

2. stoic _____

_____

LATIN PHRASES: The English language has adopted many Latin phrases in their original form. Define the Latin phrases as they are used in the following sentences and write the definition of each on the blank. Consult a dictionary, if you need to.

1. When the governor cannot attend the meeting, he sends his alter ego.

_____

2. His statement about boating was a non sequitur in the conversation.

_____

3. The company gives its employees generous per diem allowances.

_____

4. The official was declared persona non grata by the government.

_____

5. He was not interested in the job per se, but he liked the benefits it offered.

_____

6. David repeated the story ad nauseum.

_____

7. They adopted the new law in toto.

_____

8. The detective's success was due to his unusual modus operandi.

_____

RECALLING INFORMATION

The left column lists the twelve most important gods of Olympus. The Greek name comes first (as in "Zeus"), followed by the name the Romans gave to the same god (as in "Jupiter"). Before the name of each, write the letter of the term from the right column that tells the god's special domain. Use a dictionary, if you need to.

1. _____ Zeus/Jupiter
2. _____ Poseidon/Neptune
3. _____ Hades/Pluto
4. _____ Hestia/Vesta
5. _____ Hera/Juno
6. _____ Ares/Mars
7. _____ Athena/Minerva
8. _____ Aphrodite/Venus
9. _____ Apollo/Apollo
10. _____ Hermes/Mercury
11. _____ Artemis/Diana
12. _____ Hephaestus/Vulcan

a. home and hearth
b. truth, music, medicine
c. war
d. fire
e. marriage
f. the sea
g. the supreme god
h. the wilderness
i. commerce, industry
j. land of the dead
k. love and beauty
l. wisdom and the arts

Greek Week IV

1. theology - Gk. theos (god), logy (study), science or study of divine things

2. theocracy - Gk. theos (god), cracy (rule), a form of government in which God or a deity is recognized as the supreme civil ruler

3. these spelling words are the gifts of Psyche to you:
   a. psychoanalyze
   b. psychiatry - psych (mind) iatreia (healing)
   c. psychosis - any major and severe form of mental disease

4. herculean - requiring the strength of Hercules (Heracles); very hard to perform

5. hemorrhage - Gk. hemo (blood) haimorrhagie, a violent bleeding

6. agnostic - Gk. agnostos (unknown) a person who thinks God is unknown or unknowable

7. parable - parabole, a placing beside, comparison

8. anecdote - Gk. anekdotos (unpublished), short narrative about an interesting occurence

9. aura - Gk. aura (air), a distinctive air, atmosphere, character

10. titanic - enormous size, strength

11. iridescent - iris (rainbow) and escent - displaying colors like those of the rainbow

12. automatic - automatos (self-acting)

13. automobile - (self-moving) car

14. autonomy - self-government

15. autopsy - autopsia (seeing with one's own eyes)

16. antibiotic - chemical substance produced by microorganisms which prevents growth of or destruction of bacteria.

17. sympathy - agreement; power of entering into the feelings of another

18. microorganism - micro (small) bacteria, molds and yeasts

19. parenthesis - Gk., putting it in beside

20. parentheses - plural

Spelling Week VI

1. museum - Muses - nine goddesses, daughters of Zeus and Mnemosyne. They presided over poetry, music, drama, dancing and astronomy. Gk., mouseion - seat of muses, place of study, library.
2. laconic - using few words, Gk., Lakōnikos, Laconia or Sparta. Spartan men were known for their brevity and directness of speech.
3. cornucopia - Gk. cornūcōpiae - horn of plenty, (1) the fabulous horn of the goat Amalthaea, which suckled Zeus, represented as overflowing with flower and fruit, (2) an overflowing supply. Which holiday is represented by the cornucopia?
4. procustean - forcing conformity by ruthless means. Comes from Procrustes, a Greek giant who stretched or shortened captives to fit one of his iron beds.
5. enthusiasm - see article
6. athesism
7. theology
8. euphemism - fair words in Gk., mild expression, substituted for a blunt one, from eu which means fair, good.
9. euthanasia - from eu which means good, Thanatos, Gk., god of dead, - painless death, putting to death painlessly.
10. thesaurus - Greek word meaning treasury, usually refers to dictionary to find synonyms.
11. hippodrome
12. aerodrome

Accelerated List

13. colloquialism
14. stimulate
15. substantial
16. factionalism
17. alternative
18. rapturous
19. deridingly
20. palingenesis
21. palilalia

The suffix *-drome* eventually came to mean an arena for running or an open field, so a *hippodrome* is an open-air stadium for horse (the Greek word for horse is *hippos*) or chariot racing. An *aerodrome* was what people used to call an airfield.

●

Palin **or its variants show up in words, well, again and again. A *palinode* is a poem that retracts something the poet said earlier. A *palimpsest* is a document that was written upon several times. *Palingenesis* is the doctrine of rebirth, specifically as it applies to Christian baptism. And *palilalia* is "helplessly repeating a phrase faster and faster."**

●

By MICHAEL GARTNER

I'm not very enthused about *enthuse*, and neither is a reader in Des Moines. "I hear enthused used — and read it in the paper — all the time," says Shirley Webster. "Did I miss a rule change along the line?" In a word, no. Enthuse, which means "to stimulate enthusiasm in" or "to show enthusiasm," has been in the dictionaries for years, but it usually is labeled as slang or as a colloquialism. Most authorities dislike this so-called back-formation from *enthusiasm*.

Says The American Heritage Dictionary: "*Enthuse* is not well established in writing on a serious level. The following typical examples are termed unacceptable by substantial majorities of the [dictionary's] Usage Panel: *The majority leader enthused over his party's gains.... He was considerably less enthused by signs of factionalism.* Alternative phrasing might be *become* or *waxed enthusiastic* or *was less enthusiastic over*."

●

Enthusiasm**, a noun that means "rapturous interest or excitement," comes from a Greek word meaning to be inspired by a god. The Greek word for god — *theo* — is hidden in there somewhere. And if you look hard enough, you'll find that root not only in *theology* and *atheism* but also in *Dorothy* and *Timothy*.**

If your name is Dorothy, you are a gift *(doron)* of God *(Theos)*. St. Dorothy, a virgin martyred in the third century under the reign of the Emperor Diocletian, is said to have sent roses and apples from paradise to Theophilus, a bystander at her martyrdom who deridingly asked her to do so. The miracle converted him, legend has it.

Timothy **means honor *(time)* God *(Theos)*. The grass *timothy* is named for one Timothy Hanson, who carried the seed from New York to Carolina about 1720.**

over

PAVLOV 28 letters

Bonus Word - 5 pts.

Bonus +3 - Can you spell it?

responsibitarianism - 19 letters

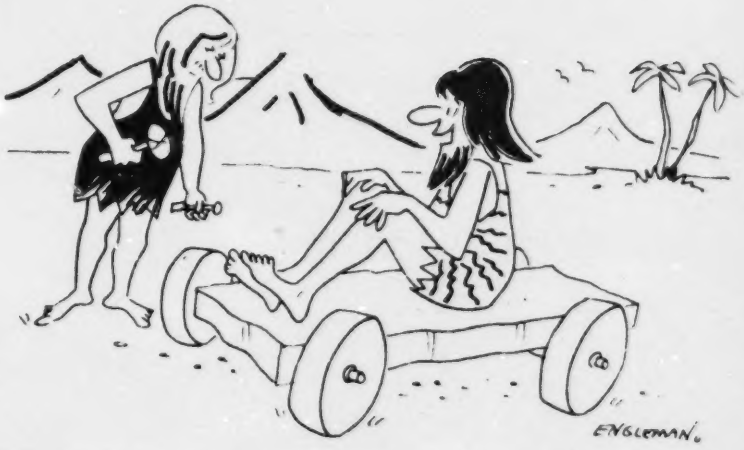
"I don't know why, but when I sit down on this thing I have an uncontrollable desire to shout 'Varoom . . . Varoom!' "

PAVLOV 28 letters

Bonus Word - 5 pts

Bonus +3 - Can you spell it?

responsibitarianism - 19 letters



"I don't know why, but when I sit down on this thing I have an uncontrollable desire to shout 'Varoom...Varoom!'"

PEET JR. HIGH
MEDIA CENTER
1981 - Page 1

MYTHOLOGY BIBLIOGRAPHY

291	Bulfinch:	Bulfinch's mythology
291	Cottrell:	Dictionary of world mythology
291	Green:	Heroes of Greece and Troy
291	Head:	Myth and meaning
291	Larousse:	Larousse world mythology
291	Leach:	The beginning
291	Sellew:	Adventures with the Gods
292	Alexander:	Famous myths of the Golden Age
292	Asimov:	Words from the myths
292	Benson:	Stories of the Gods and heroes
292	Bulfinch:	Book of myths
292	Colum:	The Golden fleece
292	Farmer:	The Serpent's teeth
292	Gates:	The Golden God: Apollo
292	Gates:	Lord of the Sky: Zeus
292	Gayley:	The Classic myths in English literature
292	Grant:	Gods and mortals in classical mythology
292	Graves:	Greek gods and heroes
292	Guerber:	Myths of Greece and Rome
292	Hamilton:	Mythology
292	Hawthorne:	Tanglewood tales
292	Johnson:	Strangers dark and gold
292	Lang:	Tales of Greece and Rome
292	MacPherson:	Four ages of man

292	Miller:	Apollo
292	Sabin:	Classical myths that live today
292	White:	Golden treasury of myths and legends
293	Colum:	Children of Odin
398.2	Moffitt:	Tales from Ancient Greece
398.2	Palmer:	A Dictionary of mythical places
398.21	Norton:	Huon of the Horn
523.1	Angrist:	How our world came to be
529	Galt:	Seven days from Sunday
880.9	Hamilton:	Greek Way
882.08	Fitts:	Greek plays in modern translation
883	Evslin:	Greeks bearing gifts
883	Lang:	The Adventures of Odysseus
883	Werner:	The Iliad and the Odyssey
913.37	Bailey:	The legacy of Rome
913.37	Cairns:	The Tomans and their empire
913.37	Davis:	A day in old Rome
913.37	Grimal:	The civilization of Rome
913.37	Horizon:	Magazine: Horizon book of Ancient Rome
913.37	Johnston:	Roman life
913.37	Kirtland:	One day in Ancient Rome
913.37	Miller:	The Romans in the days of the Empire
913.37	Treble:	Everyday life in Rome
913.38	Barker:	The Story of ancient Athens
913.38	Davis:	A day in Old Athens

PEET JR. HIGH
MEDIA CENTER
1981 - Page 3

913.38	Payne:	The Splendor of Greece
913.38	Robinson:	Everyday life in Ancient Greece
914.95	Antoniou:	Greece: the land and people
914.95	Eliot:	Greece
914.95	Gartler:	Understanding Greece
914.95	Harrington:	Greece and the Greeks
914.95	Masters:	Greece in pictures
914.95	Miller:	Greece
914.95	Warren:	The First Book of modern Greece
937	Asimov:	The Roman Empire
937	Asimov:	The Roman Republic
937	Duggan:	The Romans
937	Greece:	Greece and Rome
937	Hadas:	Imperial Rome
937	Mills:	The Book of Ancient Romans
937	Plutarch:	Ten famous lives
938	Amos:	These were the Greeks
938	Asimov:	The Greeks
938	Bowra:	Classical Greece
938	Edmonds:	The mysteries of Homer's Greeks
938	Green:	The Parthenon
938	Hale:	The Horizon Book of Ancient Greece
938	Mills:	Book of the Ancient Greeks

MYTHOLOGY — REFERENCE COLLECTION

R 292.03	Fuchs:	Classics illustrated dictionary
R 292.03	Hammond:	Oxford Classical dictionary
R 292.03	Oswalt:	Concise encyclopedia of Greek and Roman Mythology
R 292.03	Tripp:	Crowell's handbook of classical mythology
R 292.03	Zimmerman:	Dictionary of classical mythology
R 880	Grant:	Greek and Latin authors

OLYMPICS

796.4	Bill:	Olympic thrills
796.4	Christesen:	First Olympic games
796.4	Durant:	Highlights of the Olympics
796.4	Finlayson:	Stars of the modern Olympics
796.4	Gelman:	Young Olympic champions
796.4	May:	The Olympic games
796.48	Higdon	Heroes of the Olympics
796.48	Poole:	History of Ancient Olympic Games
796.9	May:	The winter Olympics
B Connolly	Connolly:	The rings of destiny